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Engraved by Henry Moses.

SIR HENRY ENGLEFIELD, BART

*Published by Roberts and Martin, 200 Strand Street, April 17 1851.*

VASES  
FROM  
THE COLLECTION  
OF  
SIR HENRY ENGLEFIELD BART  
DRAWN AND ENGRAVED  
BY  
H. MOSES.



LONDON.

PRINTED FOR PRIESTLEY AND WEALE HIGH STREET. BLOOMSBURY.





# ANCIENT VASES

FROM

THE COLLECTION

OF

SIR HENRY ENGLEFIELD, BART.

DRAWN AND ENGRAVED BY HENRY MOSES.

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FIFTY-ONE PLATES, OF WHICH TWELVE ARE NOW FIRST PUBLISHED.

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LONDON :

H. G. BOHN, 4 YORK STREET, COVENT GARDEN.

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MDCCCXLVIII.

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LONDON:

PRINTED BY GEORGE BARCLAY, CASTLE STREET, LEICESTER SQUARE.

## DESCRIPTION OF THE PLATES.

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### PLATES I. II. III.

THE first plate gives a front view of the vase.

The second plate presents the reverse, ornamented with figures of the honeysuckle, disposed in the most graceful manner, and elegantly varied.

The developement of the painting represented in Plate III. offers a funereal ceremony. In the centre is a sepulchral monument in the form of an *edicula*, or small distyle temple, elevated on a double base. The front is composed of two columns, supporting the architrave and pediment.

In the vacant space between the columns, the deceased is represented seated, holding a *pyxis*, or box with jewels, or other female ornaments, and an object which it is difficult to distinguish, but which appears to be a ball of wool (*τολυσση*) for spinning. She is undressed, except a large mantle, or *phars*, thrown over her, in the same manner as is seen in figures of Venus.

One of her attendants is standing before her, and conversing with her; she holds a fan and a wreath of flowers. In one of the angles is a small window, indicating that the scene takes place in a dwelling-house. In the opposite angle a fillet or girdle is suspended.

Near the tomb are one male and three female figures, bringing offerings in honour of the deceased; these consisted usually in objects analogous to the profession, taste, or pursuits of the dead: as this monument is that of a lady, the offerings consist in two mirrors, two baskets for female attire (*ταλαροι*), a tympanum, and fan: there are also two plates, probably containing fruits; and the young man holds a *lecythus*, with which he pours perfumes on the monument. Several fillets on the field are supposed to be suspended to the walls of the monument.

Similar ceremonies were performed in honour of the deceased by their relations and friends on the anniversary of their birth or of their death, and at various times of the year; Pollux says, on the 9th and 30th day of every month. They were called *περισμματα*, and correspond with the Roman *Parentalia*.

Similar subjects are frequently represented on vases which were intended to be placed in tombs.

The draperies of the figures and other parts of the ornaments of this vase have been highly decorated with delicate designs in white, and perhaps other colours; these have perished, and are now only visible in a strong lateral light. They are too minute to be given in a plate of the size of these.

It was formerly in the collection of Lord Cawdor, and was purchased for his lordship by the late Mr. Tresham, at the price of eighty ounces (50*l.*), in Italy. Height, 2 feet 2½ inches.

#### PLATES IV. V. VI. VII. VIII.

PLATE IV. presents a front view of the vase.

Plate V. the reverse.

Plate VI. a side view of the same vase.

Plate VII. offers the painting which ornaments the front, and which was probably taken from a larger composition representing some scene of the Dionysiac festivals.

A young man holding a spear is reposing on his *chlamys*, which is folded under him; his helmet is thrown on the back of his head. It is not unusual to see warriors on such occasions, as the Pyrrhic and other armed dances were performed during the festivals of Bacchus.

The other figure is that of a young woman with a thyrsus and branch of laurel.

Plate VIII. This painting ornaments the other side of the same vase; the subject is also relative to the festivals in honour of Bacchus. Two figures are represented holding long branches of trees, as was customary on the festivals of Bacchus and Cybele. The persons who carried branches on these occasions were called *Dendrophori*, and frequent mention is made of them in ancient authors and inscriptions.

This vase was formerly in the collection of George Chinnery, Esq. Its height is 2 feet 7 inches.

#### PLATES IX. X. XI. XII.

PLATE IX. represents the front of a vase of a beautiful form, adorned with the painting figured in the next Plate.

Plate X. A young bride is represented sitting; she holds in one hand a mirror, and in the other a circular object, which appears to be an apple, both attributes of Venus, the divinity who presided over conjugal engagements. Before the lady is a winged youth, the God of Love, who is conversing with her. On one side is a female attendant bearing an apple and a crown, or a wreath of flowers. On the other

side is another attendant presenting a plate of fruit, probably apples, which were frequently sent as presents from lovers.

The bride is dressed in the Doric tunic (*χιτών*) without sleeves, and a *peplos*; her hair is gathered up in a knot behind, bound up with the *κεκρυφαλον*, and encircled with a radiated fillet.

In the upper angle, on the right, is a fillet suspended to the wall, and above the figures are various objects, which it is not possible to discriminate; they appear to have been inserted solely with a view of filling up the vacant spaces, and to relieve the eye agreeably by a mixture of dark and light colours.

The height of this vase is 1 foot  $2\frac{1}{4}$  inches. It formerly belonged to George Chinnery, Esq.

Plate XI. front view of a vase, and Plate XII. a development of the painting which ornaments it.

A female figure sits, holding in her left hand a branch of a tree, and in her right a *tympanum*, conversing with a young satyr, who presents her with a vase called *cantharus*, and another in the form of a basket called *ταλαρος*, which appears to be of metal or of pottery, and is ornamented with figures in relief.

The height of this vase is 1 foot  $2\frac{3}{4}$  inches.

It formerly belonged to George Chinnery, Esq.

#### PLATES XIII. XIV.

ON this vase a female figure, or Bacchante, is represented seated between two Fauns: she holds in her hand a tympanum: one of the Fauns rests his left arm on his knee; in his hand is a patera, with fruit; his foot is raised upon a casket, and he is conversing with the Bacchante. The other Faun has his foot on a piece of rock, and his right hand supports the tympanum. Behind are bunches of grapes and the skull of an ox. The female figure is outlined with red, and painted with white, with which the grapes and other parts are touched, giving great delicacy and brilliancy to the composition. The Fauns are in a masterly style, and the whole subject is finely composed. Height,  $11\frac{1}{4}$  inches.

#### PLATES XV. XVI.

THE subject on this vase represents a female figure holding a casket. From it she is drawing a long fillet or riband, which she is shewing to two young men. They appear to examine it with great interest and attention. One of them holds a lance, and has on his

feet rich sandals: the other has a stick in his hand. They are both naked, with the exception of their mantles, which cross the back, and are folded over the left arm. It may perhaps be supposed that the female in this painting might be intended to represent an allegorical figure of Glory or Virtue, who is inspiring these young men with a noble emulation, by shewing them a fillet, the reward of those who distinguished themselves by their valour in battle, or by their strength and skill in the exercises of the stadium. It has by some been thought to represent Ariadne giving Theseus the thread by which he was enabled to extricate himself from the labyrinth. The figures on this vase are extremely elegant and graceful; it was found at Nola, and was purchased at the sale of Sir John Coghill, Bart. Height, 13½ inches.

#### PLATES XVII. XVIII. XIX.

PLATE XVII. presents a front view of the vase.

Plate XVIII. The reverse.

Plate XIX. M. Le Chevalier Pierre Vivenzio, in a letter to Mons. Guattani, has given a description of the painting on this vase. He conceives the figure sitting on the altar to be Iphigenia; the two others, Orestes and Pylades, and the statue on the column, Diana Taurica. Mr. Millingen is of a different opinion; he supposes the female figure on the altar to be intended for Io. She is known by the horn which is observable on her forehead. According to the mythological accounts, Io was changed into a cow, and in some monuments she is thus represented; but the ancient artists, in representing her, contented themselves more often by indicating this metamorphosis by the horns which grew out of her forehead. There were several tragedies of which Io was the subject; and it is probable that this painting was taken from one of those pieces, but unfortunately they have not come down to us. Io is represented sitting as a suppliant on an altar, and appears to implore the protection of a king, known by the sceptre which he holds. Behind him is a satyr. On the other side of the altar is a young man, who appears to be listening attentively. The statue of the goddess is placed on a column, and a winged genius is pouring perfumes on her head.

#### PLATES XX. XXI.

PLATE XX. Electra is represented in this painting sitting at the foot of the tomb of her father Agamemnon, overwhelmed with grief. Near her is a large vase for holding water, which was used for libations.

On the ground is a vase for perfumes, and a fillet. Before Electra is Orestes, holding in one hand a vase, in the other a lance. He has on the *pileus*, and no other clothing than the *chitæna*, fastened on the breast, and thrown over the back. The figure with the *petasus* on his head is without doubt Pylades; the caduceus on which he is leaning is the symbol of a herald or messenger. In the "Electra" of Sophocles, Orestes, in disguise, pretends to be sent by Strophius to bring to Argos the vase containing his own ashes. The composition is finished by an attendant of Electra, bearing a vase of perfumes.

Plate XXI. On this plate are given the subjects which are seen on the shoulder of the vase, and likewise the ornaments round the neck of it: they represent three warriors, and a combat between a horse and foot soldier.

This fine vase was found near Angi, and was purchased at the sale of Sir John Coghill, Bart. Height, 2 feet 1 inch.

#### PLATES XXII. XXIII.

THIS vase presents a group, probably taken from a more extensive composition, representing the combat of the Centaurs and the Lapithæ, a favourite subject of the Greek artists. The Centaur has in his right hand an unknown weapon: an enormous skin of a leopard or panther, twisted round his left arm, serves him for a shield. He is encountering two warriors, one of whom appears ready to sink under the violence of his blows; who is armed with a shield and helmet, which are particularly curious; and a belt crosses the body from the right shoulder, to which his sword is attached. The figure behind has a *causia*, or Thesalian hat, instead of the helmet. The figures on this vase are drawn with great spirit, and are full of character and expression. The background is a reddish-brown colour, and does not appear to have received the black. It was purchased at the sale of Sir John Coghill, Bart. Height, 1 foot  $3\frac{3}{4}$  inches.

#### PLATES XXIV. XXV.

PLATE XXIV. The painting on this vase represents a female playing on the double pipe, between two young men; one of whom has in his hand a patera, and the other is dancing to the sound of the music, but appears from his action to have been making a copious libation to the god of wine. On the rim of the vase, which is sup-

ported by double handles, are animals painted in black. Height,  $11\frac{1}{4}$  inches.

Plate XXV. The front of this vase presents a chariot drawn by four horses, in which are two warriors; one of them, with his head uncovered, appears to hold the reins; the other has his helmet, with a high crest, drawn over the face: he carries two spears in his hand. The neck of the vase is ornamented with the honeysuckle pattern, which is likewise seen about the figures. Height,  $9\frac{3}{4}$  inches.

#### PLATES XXVI. XXVII. XXVIII.

PLATE XXVI. The subject which ornaments the inside of this patera is here given of the same size as the original; it represents an elegant female figure in full dress; before her is a winged genius, with a tambourine. Diameter,  $8\frac{3}{4}$  inches.

Plate XXVII. A fine two-handled tazza, with knobs on the rim and handles; on the underside is a winged androgynous figure, with a casket, and a draped female, with a mirror and tympanum, separated by a rich honeysuckle pattern.

Plate XXVIII. represents the inside of the same tazza. In the centre a female figure is reaching a fan and tambourine to a naked youth, who holds in his right hand a patera and wreath. It is surrounded with an elegant pattern of leaves and berries, which, as well as the ornaments and figures, are beautifully touched with white. From Sir John Coghill's collection. Diameter, 1 foot  $3\frac{1}{4}$  inches.

#### PLATE XXIX.

The principal part of the elegant vase which occupies the centre of the group, is black, except round the figure and dog, which are partly relieved by a reddish colour. It appears to be a young man, sitting on a skin, with two lances in his hand; on the heads of which the outline is scratched with some instrument; in the other parts it is very obscure and unfinished. In some lights there is a very faint appearance of another dog, to which he is holding out his hand, and a fillet on the opposite side to that seen in the plate, but it is not discernible without the closest examination. It has two long handles, which rise out of the lower part of the vase. Height,  $17\frac{3}{4}$  inches. Before it is a small vase, with a reclining figure of Hercules, and a Centaur, who holds in his hand a horn. Height,  $5\frac{1}{4}$  inches. The other vase is ornamented on the neck with a flower, and below a sea monster. Height, 8 inches.



## PLATES XXX. XXXI.

PLATE XXX. On the vase which occupies the centre of this group is seen a Faun, having in one hand a branched thyrsus, in the other a dish; and a female carrying a vase, and a thyrsus, to which a fillet is attached. These figures are full of life and motion, and are rendered extremely brilliant by the touches of white, which are laid on with great firmness and taste. Height, 1 foot 6 inches. Before it is a two-handled tazza; on the cover are two winged genii, kneeling on one knee, holding a mirror and vase, with the honeysuckle and other ornaments;  $7\frac{1}{2}$  inches high; and a small vase, without a lid, with dark ornaments on a yellowish ground.

Plate XXXI. presents a group of vases. On the one in the centre, which is  $14\frac{1}{2}$  inches high, is a head of Isis. Vase with two figures, and three-cornered lip,  $6\frac{1}{2}$  inches. Ditto with ornament,  $5\frac{1}{4}$  inches. In front is a sort of box, which appears to have been used for ointment, the lid of it shuts down to a rim at the bottom, and is ornamented on the top with a female head; round it is a figure near an altar, and others bearing offerings. Diameter,  $6\frac{1}{2}$  inches. Vase in front, 5 inches.

## PLATES XXXII. XXXIII.

PLATE XXXII. On the centre vase of this group is seen a naked youth, sitting on his mantle, crowned with ivy, and holding in his right hand a branch of laurel. He is addressing a female, bearing a casket, who appears from her action and drapery to be in great haste. Near each figure is suspended a fillet. Height, 12 inches. Before it is a vase with a long neck and three-cornered lip, on which is a figure sitting on an altar, with a crown in her hand, and two other figures. Height,  $14\frac{1}{4}$  inches. On the opposite side is a vase with three figures in black; the faces, arms, and feet painted white, height 12 inches, and a small vase with a bird and other ornaments.

Plate XXXIII. presents a group of three vases. On the one in the centre is a sitting figure of a youth; his head bound with a fillet bearing a *cystus* with offerings, and a female standing near a *cippus*. Height,  $12\frac{1}{2}$  inches. On one side is a vase with a female with a wreath and thyrsus, 5 inches each. Small vase in front, with a black figure,  $5\frac{3}{4}$  inches. Ditto with ornament,  $5\frac{3}{4}$  inches.

## PLATES XXXIV. XXXV. XXXVI.

THE vases in these plates were selected for the elegance of their forms and the variety of their ornaments; but the subjects upon them do not require any particular description.

Plate XXXIV. Height of the centre vase,  $13\frac{5}{8}$  inches. Vase with the female holding a patera and thyrsus, conversing with a young man leaning on a stick,  $10\frac{1}{4}$  inches. Ditto, female sitting, holding a wreath,  $5\frac{3}{8}$  inches. Ditto with a sphynx,  $2\frac{3}{4}$  inches. Ditto with three-cornered lip, ornamented with vine-leaves and tendrils,  $4\frac{3}{4}$  inches.

Plate XXXV. Centre vase,  $11\frac{1}{4}$  inches. Ditto with head of Isis, between two sceptres, and long handles, 8 inches. Ditto with a female figure holding a serpent, near an altar,  $9\frac{5}{8}$  inches. Small vase in front,  $6\frac{3}{4}$ . Diameter of the patera with two figures,  $8\frac{1}{2}$  inches. Ditto with lion's claws, 8 inches.

Plate XXXVI. Vase with female head and other ornaments, painted in white; height,  $4\frac{1}{8}$  inches. Vases with a young man leaning on a stick, and naked female sitting on a rock, conversing with a young man; height,  $6\frac{3}{8}$  inches: and a vase with two handles, rising from a female head; height, 5 inches.

## PLATES XXXVII. XXXVIII. XXXIX.

PLATE XXXVII. A vase of terra cotta, with knobs on the shoulder and handles, and a lion's head in the centre. Height, 12 inches. In front two small black vases, one of them ribbed, and the ornaments of both painted with white.

Plate XXXVIII. presents a subject taken from a small vase, in which a winged genius, with a patera and fruit, is conversing with a female, who has on her right hand a bird, and in her left a thyrsus. The figures are extremely simple and elegant.

Plate XXXIX. This small vase, which is painted in colours, represents a female seated near a sepulchral monument, to which she is attaching a variety of fillets, preparatory to offerings being made to the deceased. A young man in a rich dress, with two spears in his left hand, is pointing to the base of the tomb. Height,  $12\frac{3}{4}$  inches. It was found in Attica, and presented to Sir Henry Englefield by Sir William Gell.

## DESCRIPTION OF THE ADDITIONAL PLATES,

FROM VASES IN THE ENGLEFIELD COLLECTION.

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THE following twelve Plates of Vases and Ornaments were engraved by HENRY MOSES, in the years 1821 and 1822, from subjects in the collection of the late Sir HENRY ENGLEFIELD, as a sequel to the Work to which they are now appended. Upon the demise of Sir Henry, in 1822, his fine collections were distributed by public auction, and these unpublished copperplates fell into hands where they have since remained dormant. Accident having lately brought both series into the possession of the present Publisher, he feels pleasure in submitting them in a complete and attractive form, and has only to regret that he is not enabled to give the descriptions with more accuracy and detail.

### PLATES I. II. III.

AN extremely rare and beautiful vase, of cylindrical form, with tall neck and handles. On one side is a portal, or sepulchral monument, within which is a female sitting with a fan; on the reverse, a naked winged genius, with a *præfericulum* and a chaplet, is running to release her. The neck and sides richly ornamented, and a head of Ceres, or Proserpine, on the shoulder of the vase. Height, 19½ inches.

Plates II. and III. exhibit details of the same.

### PLATES IV. V. VI. VII. VIII.

FIG. 1. From a remarkably fine and valuable *lachrymatory*, on which is represented Hercules with a bow and club, attended by Mercury, attacking the Nemean Lion, under whose foot is a Fawn, which it has been devouring. In black figures.

FIG. 2. From a very fine *lachrymatory*, on which two females are shrinking, or retiring, from one in the centre, from the back of whom issue vine tendrils. The figures, except the draperies, are relieved with white enamel.

FIG. 3. A very fine and curious semi-elongated vase, on which is a draped female with moth's wings, descending with a helmet; the

angular disposition of the body and limbs remarkable. The usual inscription ΚΑΛΟC is added, but some of the characters are effaced. The vase measures  $12\frac{1}{2}$  inches in height. This was much valued by Sir Henry, and is introduced in the picture of him painted by Phillips and engraved by Turner.

Fig. 4. A small *lachrymatory*; on it a female seated in a chair and holding a mirror, a *lecytus*, or unguent vial, is suspended behind her. The vase bears an inscription, partly effaced; the last word is probably ΑΘΗΝΑΙΩΝ, but indistinct. It was found at Athens. Height,  $6\frac{1}{2}$  inches.

Plates V. to VIII. exhibit details of the four vases in the preceding plate.

#### PLATE IX.

A LACHRYMATORY, on which are two figures and two heifers marching; from the foremost figure vine tendrils are springing, with grapes, and from the other only one tendril; with other symbols of fecundity, being a portion of a mystical procession. Height,  $9\frac{1}{2}$  inches.

#### PLATE X.

A LARGE CUP, or drinking bowl. In front a naked Faun piping, and a draped female holding a thyrsus between him and another Faun approaching an ass; and on the other side, a draped female and a horse; the reverse, a draped female with a small pitcher in her hand, in earnest conversation with a draped male figure holding a thyrsus and a two-handled drinking cup: on one side is a Faun piping, with a thyrsus behind him; on the other, a Faun dancing. Height,  $6\frac{1}{2}$  inches.

#### PLATE XI.

A DEEP TAZZA, or bacchanalian bowl. In the centre a Faun running with expressions of surprise; his head bound with a fillet, near him a font. On the outside a youth running, looking back, and holding a strigil.

#### PLATE XII.

A DEEP two-handled TAZZA. Within are two naked youths, one seated holding a strigil, above them a disk, surrounded by two borders, one of ivy, the other the Greek band. On the exterior, on each side, a group of three naked youths.



Engraved by Henry Moses.

*Published by Rodwell and Martin, New Bond Street, London.*





*Vase found by Henry Moore.*







Suggested by Henry Moore.





Engraved by Henry Moses.





Engraved by Henry Moore.





Designed by Thomas Stothard.







Engraved by Henry Moore.

*Published by Robson and Martin, New Bond Street, April 17, 1881.*





Designed by Henry Morris.





Engraved by Henry Moses.

*Published by Rodwell and Martin, New Bond Street, June 1<sup>st</sup> 1859.*













Engraved by Henry Moses





Engraved by Henry Meiss





Engraved by Henry Moses

Published by Ritchell and Martin, New Bond Street, London, W.





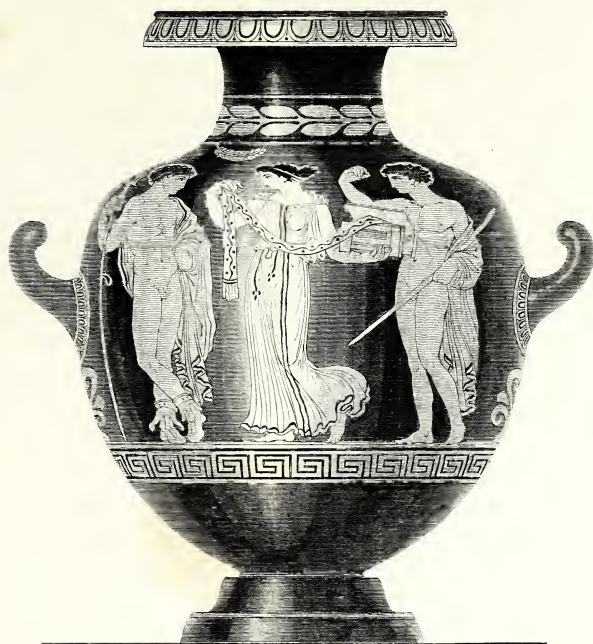


Engraved by Henry Meiss.

Published by W. B. Eerdmans, New York, N.Y., 1914.







Figured in black glaze

Collection of the British Museum, London





Engraved by Henry Norton.

*Illustrations, Plates 1, and 2, from the New Book of the City of London.*





Engraved by Henry Moore.







Engraved by Henry Meiss







Fig. 1. The group of figures.

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Engraved by Henry Mann

Original in the British Museum, from the collection of the Earl of Pembroke





Engraved by Henry Moses.

*Published by Roswell and Martin, New Bond Street, March 1 1850.*







Engraved by Henry Moore







Engraved by Henry Moore.

*Published by Richard and Martin, New Bond Street, March 1, 1860.*





Engraved by Henry Mason.

Published by Rodwell and Martin, New Bond Street, Jan: 1<sup>st</sup> 1842.











Engraved by Henry Moses.







Engraved by H. G. S. 1851

Published by A. Bell and Sons, 1851.





Engraved by Thomas Stothard.

Published by Roberts and Martin No. 58. Strand London W.C. 2 1820





Engraved by Henry Moses.

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Engraved by Henry Moses.

*Published by Rixwell and Martin, New Bond Street, Nov. 1, 1859.*











Engraved by Henry Moses





Engraved by Henry Moses.

Published by Rodwell and Martin, New Bond Street No. 117. 1852





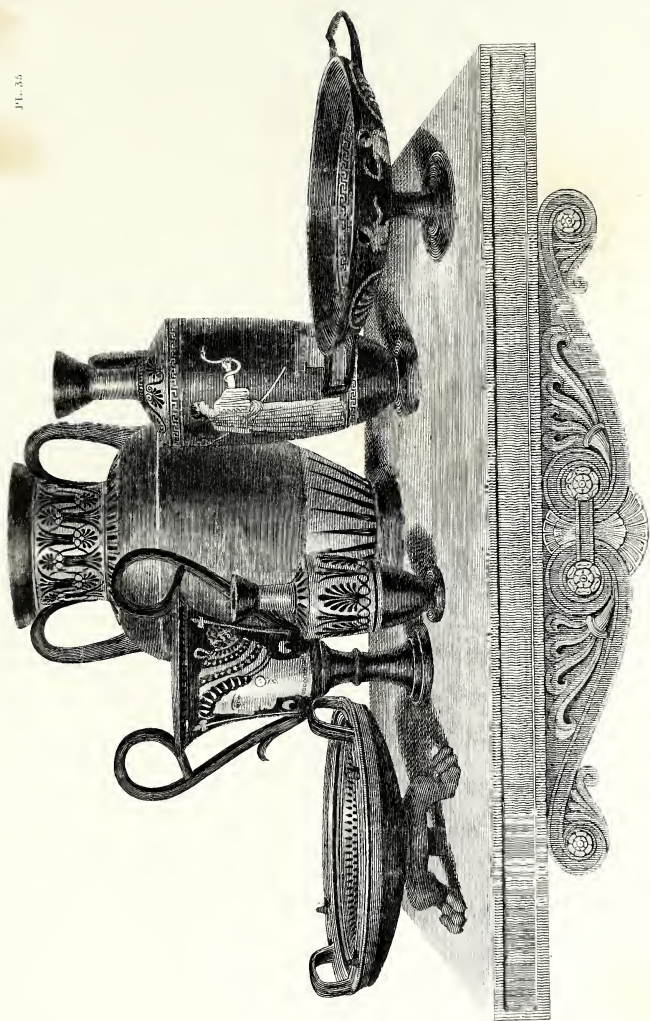


Engraved by R. Smith and Martin. New Bond Street, London. 1840.

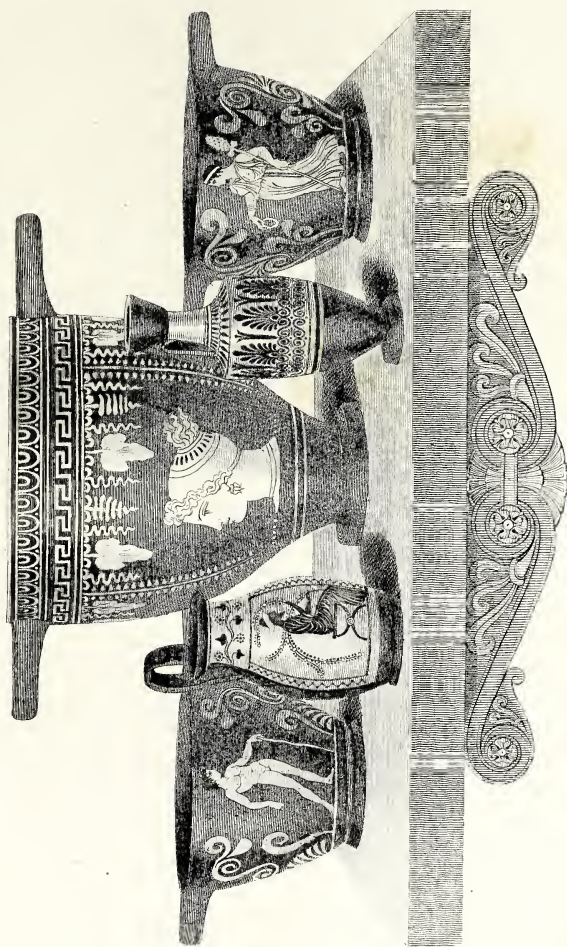
Figures 1 to 5.















Engraved by Henry Moses.





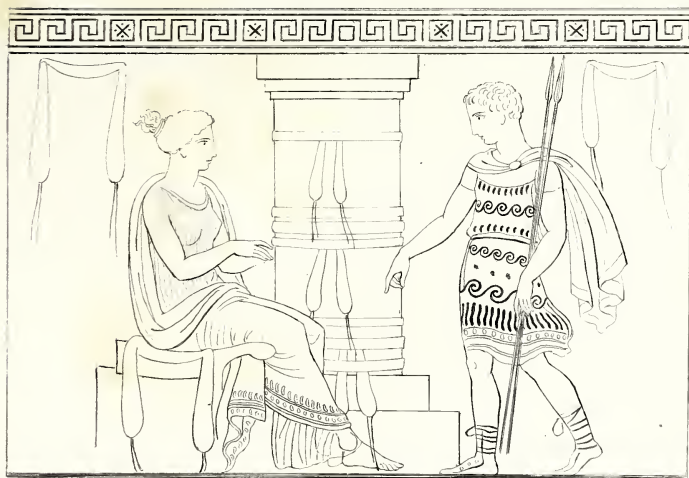




Illustrated by George Meyer.

*Illustration of Eros and Mars in the "Mars and Venus" by George Meyer.*



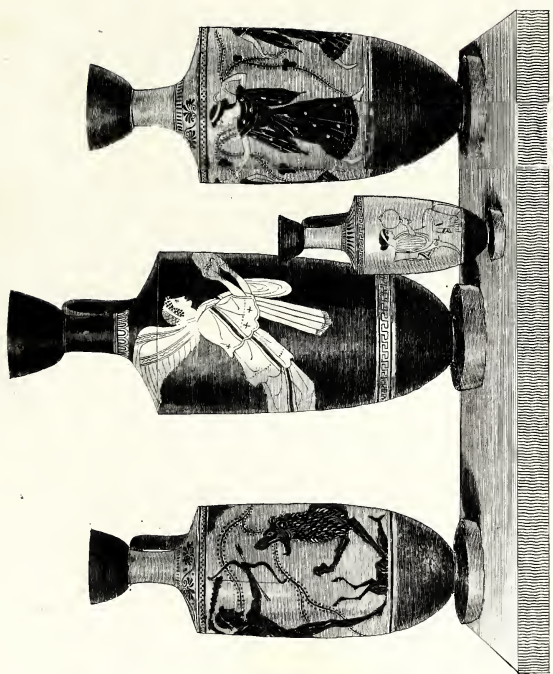


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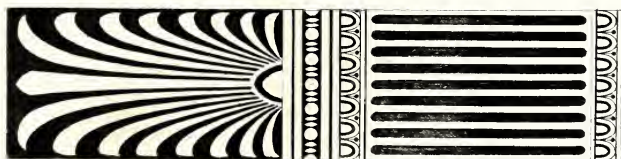


















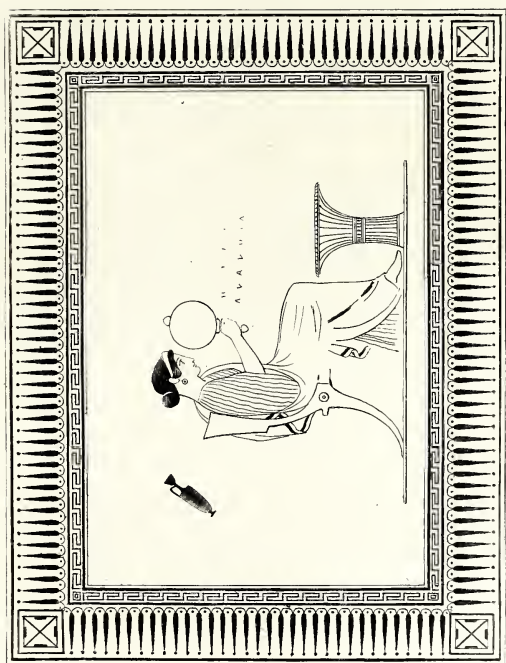














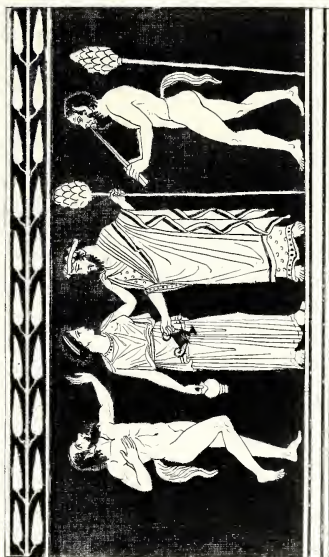
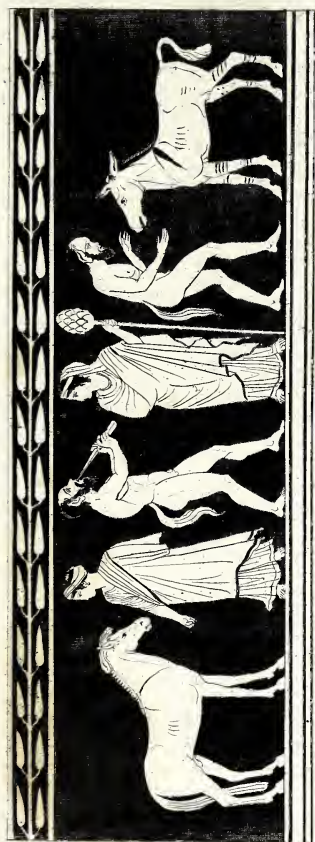
























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